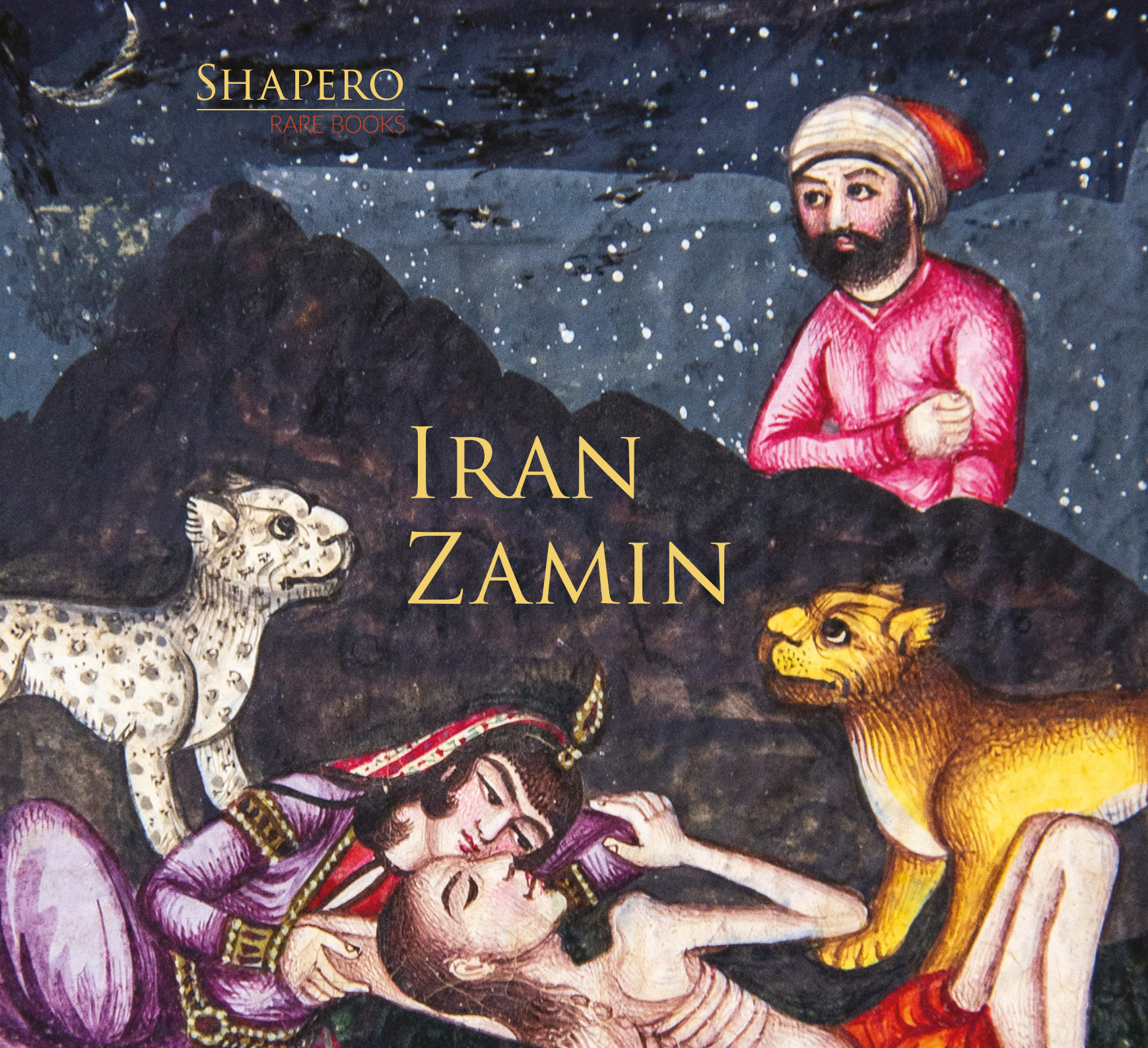


SHAPERO
RARE BOOKS

IRAN ZAMIN



که کند دل و مغز دیو بسپید
سجاد و انا بکندم ز بن
بیوم انا باینان لشکر
بایمان بدافز ایسان ز میان
شب توه تنها بوقتم ز پیش
کمان یا لکا و س خود آمدی
که هراب داتاه بایست خوان
مزان کوز کت ناستم کهن
مرا خورایان خواهر و بوز است
ز تو مت خندان شد اسفند
بدو کت کای رسم بیلتن
سستی تاروت بوزمان شتر
میان تک و باد یک همچون بلنگ
خندک نالاکش بگذرد روزگار
ببفشره جنگش میان سخن
ز لخنه هی ریختن آرزون
کو قزان زمان دست مهتر شد

که با بد بیاروی خویش ای امید
ستودان ندید ندکور و کفن
بجای که بد مهتری ای سرت
جهان بوز ترکان بد و بدکان
هنی نام حتمه ند ادم خویش
نشس و سیا و خن خونامی
وز در جهان نام خدی بر بلند

بجا بسته بود ندکا و سر خط
مان ندان یار من رختش بود
بگشتم خنیکا اندرون شاهش
بیاد دم ان ندکا و س نا
جو بد از در فشان در رفت مرا
که کینخ روان یا ک ماد بران
جناری بدین تاج هرابی

شده دیده ان غم جو چشم غم
دکترخ و کوز جهان بختش بود
تخی کردم ان امور کا هستان
هرای کوی و کوز و هم طوس نا
بکوش آمدش بکد خنست مرا
که هراب داتاج بر هراب
بدین مان این کشاسی

ن بند کمان بر دوش سوخت
وزان بس کشد سوی هلا و ان
جهان دار کا و س خود بسته بود
بایران کشیدم نهام او دان
بپرداخت ایوان و شد سوخت
بدم ان دیل کز انایه مرد
که کوی بد بود رسم بستند

شند او بد و شاد و او
ببستند با پیش بند کمان
ز بیخ و دی تاملد لخته بود
خود و شاه با لشکر و بد کرد
جهان شد بوز داد و بر افروخت
نستک اندران لخنه خاک خون
ببندد سرا بای جوی بلبند
برین کوزه ان کس بوزم سخن
وزین زم کت مرا کا هستان
بیانید و دست کز قراستون
خانان کشیدم انا بخت
برویان بوز اندهای کلایم
بجا کرده که بکشد روز و چنگ
بماند بکیتی جو تو یار کا
زین بلخندید مرد کهن
بچینیدان جای بر در در
حنی کت کا و شاه بوزان
هی داشت لجنرا و شد جو فرو
بینی و یادت نیاید ن
بگویم کوفین ندیدم کشت
بدو کت سیرایان روزگار
تو فردا بینی که جوت او
باورد بر خیزد از دست کز
بمیز و هو جاز او شاد با

هنگ شاه کشا پان نام داد
همی احش بن ز خواهر کشت
جو من زین زین بزم بر سیاه
بیا شمشیرش خواهر کوی
بجا دیده ای جنگ جنگا و ران
که فردان کوی آید او ای رو
ز کوهه با غوش بردارمت

خندک اند چون تو بر نایدا
بچندیدانان فرخ اسفند
بیره ناستن هم بز زمین
رها هم را ان غم و بند و خ
اکو بختی روی کرد پس
بدینی قوی فرخ اسفند ایان
نشاعت بنا موخت عالج

همی فر کیتی میفر آید او
بدو کت کای رسم نامدان
وزان بزمه بغاش جویم کین
بیا بوزان خود و رنج کین
بپوشد میان دو تن روی
کزان بدون و کوشتر کاران
نم برت بردل افروز تاج

همی کت جلکس بچند اندرون
قاسرون می خورد فردا بر زم
دود سخت ببندم بزم تر دشا
بچندیده رسم ان اسفند ایان
بجای می لول خود او ایم
جو فردا ایام بدشت بنون
بجا انستم مزان یک قباد

همی کت جلکس بچند اندرون
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بچندیده رسم ان اسفند ایان
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بجای می لول خود او ایم
جو فردا ایام بدشت بنون
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In light of the upcoming Nowruz celebrations marking the year 1400 of the Shamsi solar calendar and the launch of the much anticipated 'Epic Iran' exhibition of Persian art at the V&A Museum, Shapero Rare Books are celebrating Persiana with Iran Zamin.

Featuring twenty-five books and manuscripts spanning almost 800 years of history, presented chronologically, this catalogue begins with a manuscript leaf from Ilkhanid territories of 13th-century Persia and ends in present day Iran with an exquisite panel of calligraphy by a living artist. There are illustrated poetic treatise featuring the most revered Persian poets, including Sa'di, Nizami and Ferdowsi, alongside Qur'anic texts and important travel books from the region.

Iran Zamin (the land of Iran) also marks the launch of our new department dedicated to Islamic and Near Eastern books, manuscripts and miniatures headed by our resident Iranian, Roxana Kashani. We are delighted to welcome her to the team here at Shapero Rare Books and look forward to broadening our existing collections with her expertise.





I. [QUR'AN]. Leaf from an important Ilkhanid Qur'an, with four surah headings. Ilkhanid Persia, thirteenth century.

£3,500 [ref: 103485]

Leaf from a monumental Ilkhanid Qur'an, richly illuminated, skillfully copied and ornately decorated. A Qur'an of this grandeur could only have been commissioned for the wealthiest, most likely Royal, patrons of Ilkhanid Persia. The surah headings present are in the distinct 'eastern kufic' style of this region and are presented here in white ink outlined in black, richly set against lavish gold banners.

This leaf is from the final section of the Qur'an and includes the text from: Ash-Sharh (94), At-Tin (95), Al-Alaq (96) and Al-Qadr (97:1-4).

Illuminated manuscript on paper, in Arabic with interlinear translation to Farsi, containing the text from surah Ash-Sharh to surah Al-Qadr (94:1 - 97:4), single leaf, 370 by 275 mm; single column, 12 lines elegant refined dark brown muhaqqaq script with interlinear translations to Farsi in informal black naskh, four surah headings in white eastern kufic script set against gold banners with rosettes extending outwards in the margins, six additional marginal devices marking sections of the text, each of these in gold with geometric and foliate designs; leaf trimmed with some loss to marginal decorations (remargined with later paper), some closed tears, light abrasion and light soiling, worn; in double-sided modern mount, framed and glazed.

2. FERDOWSI, ABDUL QASIM. Shahnameh [the Book of Kings]. Bifolium from an early manuscript copy. Jalayirid Persia(?), circa 1390.

£4,500 [ref: 103487]

EARLY EXAMPLE OF ONE OF THE MOST CELEBRATED TEXTS IN PERSIAN CULTURE; OF GREAT LITERARY IMPORTANCE TO THE PRESERVATION OF THE FARSI LANGUAGE.

Abdul Qasim Ferdowsi (d. circa 1026) was a Persian poet from the Tus area of the Samanid Persian empire. The *Shahnameh* is a vast epic poem about historical and mythical stories of Persian kings, a narrative many believe to have been created to preserve the pre-Islamic myths and legacies of Persia's golden era for future generations. The language used by Ferdowsi is notably lacking in Arabic influence, after a sociolinguistic shift in Persia following the Arab conquest of the seventh century, and

is widely accepted as being one of the founding literary texts of the Persian language today.

The text on these leaves describes an upcoming combat between Rostam (one of the main protagonists) and Isfandiyar, and the gap in the text was intended for the miniaturist of the manuscript to illustrate the fight scene. The absence of any miniatures in the text is uncommon for *Shahnamehs* from this period; comparable examples from a parent manuscript are yet to be identified.

Decorated manuscript on thick fibrous paper, in Farsi, two conjoined leaves (forming one bifolium), each leaf 357 by 275 mm, and the written space 335 by 245 mm; six columns, 34 lines soft black naskh script, columns ruled in red, blank panel on one page (for illustration that was never completed), outer extremities of leaves trimmed, chipped and a little stained, some repairs to extremities; one leaf mounted to card.



3. SA'ADI SHIRAZI. *Gulestan* [the Flower Garden], signed by Akbar Muhammad Mashhadi. Timurid Persia, Rabi al-Awwal 895 AH (1490 AD).

£18,500 [ref: 103489]

An early illustrated copy of this important piece of Persian literature by Sheikh Sa'adi (d. 1291) of Shiraz, a medieval poet known for his mastery of the classical literary tradition. The *Gulestan* is a collection of literary anecdotes in prose and poetic verse, relaying personal reflections, advice and humorous interactions, often demonstrating a profound sense of social awareness and moral wisdom on human nature.

Little is known on the life of the scribe, Akbar Muhammad Mashhadi, however the calligraphy and style of manuscript production are very much in keeping with contemporary master scribe Sultan Ali Mashhadi (Muhammad Nur), suggesting they may have worked in similar circles. For a comparable Timurid example of Sa'adi's work see: The Sarikhani collection's *Divan* of Sa'adi, dated 1456 (featured in *Epic Iran*, V&A publishing, London, 2021, item 151, p. 200).

The four illustrations included are of the following scenes: the wrestling master is challenged by his pupil, a woman seeks advice from a sage (possibly Sa'adi himself), an archer aims his bow and arrow at his teacher, Sa'adi and the dervish go to settle their dispute before the Sultan.

Illuminated manuscript on paper, in Farsi, 146 leaves forming a substantial section (many leaves mounted on stubs, mis-bound and re-sewn), 238 by 160 mm; in double-column format with an additional column diagonally inscribed along the outer edges of each leaf (forming six columns per double-page spread), 17 lines fine black nasa'liq script, illuminated headpiece opening the text plus an additional illuminated banner in the text, these with script in white eastern kufic set against decorative designs of blue and gild foliate patterns, 'Hikayat' and similar section headings throughout in gold set against spiralling vines, FOUR CONTEMPORARY ILLUSTRATIONS IN THE TEXT, these heightened in gold; one leaf replaced in manuscript facsimile copied in similar style, many outer margins

repaired (rarely affecting text), some erroneous foliation in ink and pencil to outer corners of leaves, some light rubbing and surface soiling; late eighteenth-century leather boards with medallion detail to covers, lightly rubbed and rebacked.



بودی از نای بر کنی است او است که جوان بقوت از تو
 نیا و است جان نیکو غیب که از وی در غم داشت بود
 باد در آویخت و بد دوست او را از نای برداشت بر
 زینج زد موضع کشی گرفتن است او نشا که در غو بر از ان

کسی بن یک دقیقه نماند
 بود که از نای در غم داشت
 و او در نای بر از ان دقیقه نماند

ملق بر آمد ملک فرمود تا است در انست و خلعت دادند و
 چرا از از هر که دند و علامت که با پرده نمفت خود و غوی
 ستاد دست که دی و سهر نبردی گشت ای خداوند مراد علم

استاد گشت از هر چه است بود

۱۱۷

السما الاعظم ذلک روا الامجد

یکبار از نای بر آمد خوش
 بر من که کرد و خدا ان من
 کس که ترا پیش شکل نماند
 جودیم که جود از و نماند
 نیا رستم ارفق از کس کس
 بر پی زبردت را زور و ست
 کس را از نای بر آمد
 جبهت تک که بر کس
 برست که تا با دی سن
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کس که ترا پیش شکل نماند
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 کس را از نای بر آمد
 جبهت تک که بر کس
 برست که تا با دی سن
 بر کس از کس بر کس

4. [CALLIGRAPHY]. Rare and important calligraphic panel, signed by the Timurid Vizier Abdallah al-Marwarid. Timurid Persia, 903 AH (1497 AD).

£11,500 [ref: 103461]

Abdallah al-Marwarid (d. 1516) was a Timurid court official, poet, scribe, and musician. His father, Muhammad Marwarid, moved to Herat from Kerman during the reign of Abu Said (855-73 / 1451-69) where he became vizier. Subsequently he took over the same position for Husayn Bayqara until retirement, during which he became custodian of the shrine of Abdallah Ansari. Abdallah was also a close associate of Husayn Bayqara and served him in various capacities; in 1470 Abdallah was appointed 'sadr', and later became keeper of the royal seal and placed in charge of royal correspondence. Later in life and after a few years in retirement, Abdallah returned to Husayn Bayqara's service with the rank of amir.

A rare and important piece of calligraphy by the Timurid vizier Abdallah al-Marwarid. It demonstrates Abdallah's Marwarid's mastery in thuluth, naskh and rika'scripts. A comparable calligraphy signed by Abdallah al-Marwarid, dated 921 AH / 1515 AD, is published in Abolala Soudavar's *Art of the Persian Courts, Art and History Trust Collection* (Rizzoli, New York, 1992, p.157).

Illuminated manuscript on paper, mounted on thick card, in Arabic, 185 by 285 and written space 140 by 232 mm; single panel containing two lines of naskh, rika and thuluth scripts, each of these in two lines, text in clouds set against gold and blue arabesque designs featuring gilt polychrome decorations (probably added in the seventeenth century), and framed within multiple rulings of decorated banners heightened with gilt designs (probably Qajar additions); some small areas of early staining else bright and very attractive condition; framed and glazed.

والغ الكنى عنى ولا تلغ الكناها فهى وبار صند

وعز لقبى بالعارف ان جمع فائز التناين

بالألقاب فى الدرر عفت
عبد الله المروا

فانت هذا المجد اجد من اخي اخها دمج عن رجاء وخيفة
وعز عجب هز عطفك دونه ما هنا وانهم لى ومنسرين

WITH SEVEN ILLUMINATED MINIATURES IN THE TEXT

5. 'ASSAR TABRIZI, MUHAMMAD. *Mihr 'o Mushtari* [The Sun and Jupiter], also known as *Eshq'nama*, signed by the eminent scribe Pir Hussayn al-Katib Shirazi. *Early Safavid Persia, Shiraz, Shawwal 908 AH (1503 AD)*.

£15,000 [ref: 103432]

Sheikh Shams al-Din Muhammad 'Assar Tabrizi was a poet, scholar and mystic of fourteenth-century Persia, and this poetic romance is his best-known work. With strong pre-Islamic themes, the text relays an epic story of spiritual and platonic love between the protagonists Mihr (son of Shahpur Shah) and Mushtari (son of Shapur Shah's Vizir), relaying the trials and tribulations they encounter together from their early schooldays and further through their adulthood.

The style of these miniatures are typical of the Shirazi school of painting, distinct for their use of bright colours and structured compositions, contemporary to the copying of the manuscript. The illustrations included are of famous scenes from the epic, including: Mihr sailing to India in search of Mushtari, Mihr killing a lion, Mushtari appearing before an enthroned Mihr and Mushtari fighting a tiger.

The colophon of this text is signed 'Pir Husseyn' and dated to the year 908 Hijri (1503 AD). There are many known examples of Pir Hussayn's manuscripts recorded dating from the late fifteenth century, when Shiraz was under Timurid rule, to the mid-sixteenth century. In the later examples Pir Hussayn refers to himself as 'Pir Husseyn al-Katib Shirazi' (Pir Husseyn the scribe of Shiraz), in recognition of his elevated status in later life. For other examples of his work, see: *Divan* of Hafiz, Shiraz, dated 1538 (University of St Andrews Special Collections, GB 227 ms26), Nizami's *Khamsa*, Shiraz, dated 1527 (Aga Khan Museum, AKM270 and AKM523), another copy of Nizami's *Khamsa*, Shiraz, dated 1529 (Walters Art Museum, W.622).

Illuminated manuscript on gold-speckled paper, in Farsi, 208 leaves (with 5 later endleaves), probably lacking at least one gathering at the front of the volume (leaves mounted on stubs, exact collation

therefore unachievable), 205 by 130 mm; single column, 12 lines delicate and fine black nasta'liq script, WITH 7 ILLUMINATED MINIATURES IN THE TEXT, each heightened in gold and depicting a famous scene from the narrative, catch-words, headings in gold throughout, text panels ruled in gold and blue throughout; some water-staining to leaves along lower edges (more prominent in final few gatherings), some light scuff marks, overall bright and attractive condition; housed in late eighteenth-century tan blind-ruled boards, with filigree medallions inscribed with the 'Fars Umul Muhammad Khan' (?) imprint, rebacked in leather and edges repaired.



(detail)



ALLEGORICAL POETRY OF MYSTICAL LOVE

6. 'ARIFI. Guy U Chawng [The Ball and Polo-Mallett], signed by Muhammad Ali bin Mahmoud al-Munajjim. Safavid Persia, dated 942 AH (1535-36 AD).

£8,500 [ref: 103468]



The text, also known as the *Halnama* of 'Arifi, uses the ball and mallet from the game of polo as allegorical representations of mystical love.

Safavid calligrapher Muhammad Ali b. Mahmoud al-Munajjim worked in the court of Shah Tahmasb (r. 1524-1576) and was a considered a master of nas-ta'liq script by his contemporaries. There are only two known manuscripts recorded under the same name, these are: a manuscript of Abd al-Rahman Jami's *Mathnawi*, dated 1566 AD in the Chester Beatty Library (Dublin, cat. 213), and an anthology of Persian poetry dated 1545-46 AD, that included poems of Qasim Anwar, Amir Khusrau Dihlawi, Hafiz, Asafi, dated 1547 in the Topkapi Palace Museum Library (Istanbul, R. 958).

Provenance: John M. Schiff, American collector (bookplate to pastedown).



Illuminated manuscript on gold-speckled paper with illuminated borders of thicker pink paper, in Farsi, 22 leaves (each leaf tipped-in with linen edging, exact collation not possible), 190 by 130 mm; double column, 12 lines elegant refined scribal nasta'liq, illuminated polychrome headpiece opening the text, further decorated banners separating chapters, text columns framed and ruled within spiralling vines of gilt foliage, thick card borders painted with delicate floral sprays and geometric designs in gold with accents of green and turquoise; some small scattered wormholes and a few edges repaired along text panels (rarely affecting text), some scattered brown spots and leaves slightly cockled; housed in 18th-century gilt ruled morocco with gilt corner-pieces, spine ends and extremities very slightly discoloured, overall bright and attractive, housed in 20th-century red cloth portfolio with matching red morocco-backed slip-case by J.S. Macdonald of New York.

7. SA'ADI SHIRAZI. *Bustan*, copied by Ali bin Sultan Bakht al-Khushmardan. *Ottoman Empire, probably Turkey, second half of the sixteenth century.*

£5,000 [ref: 103456]

The *Bustan* (Orchard) is a book of poetry by the famous Persian poet Sa'di Shirazi, completed in 1257 and dedicated to the Salghurid Atabeg Sa'd II. It was Sa'di's first work and is composed in the mathnavi style (of rhyming couplets). The book contains the fruits of Sa'di's long experience and his judgements upon life, and is illustrated by a vast collection of anecdotes including accounts of his travels and analysis of human psychology.

The only other known example of this court calligraphers work is located in an imperial album in the Topkapi Palace Museum Library (Istanbul, H. 2156, fol. 73a), signed 'Sayyid Baba 'Ali Khushmardan'. Müstakimzade records that he had seen a manuscript, that was greatly praised for its mastery, signed by 'Ali b. Sultan-Bakht al-Khushmardan, dated 947 AH / 1540 AD and according to Müstakimzade, al-Kushmardan was one of the students of Aqqoyunlu court calligrapher 'Abd al-Rahim al-Anisi (a member of the naqshbandiyya Sufi order who came to Istanbul under the reign of Sultan Suleyman the magnificent) and later taught Imad al-Hassani (who became a master calligrapher of nasta'liq script); for more on this see *Tuhfe-i Hattatin* (Istanbul, 1928, pp. 690-91).

Illuminated manuscript on paper, in Farsi, 126 leaves (including 2 contemporary free endpapers at the front and 1 at the end), 195 by 115 mm; double column, 15 lines fine black nasta'liq script, elaborately decorated headpiece opening the text with title in eastern kufic script, opening two leaves with interlinear colouring in gold, catch-words throughout; a few early worm-holes to outer lower corners of leaves (some of these skilfully repaired), some marginal staining to final 11 leaves; modern dark brown morocco preserving contemporary sixteenth-century upper board, with decoupé central medallion and corner-pieces with filligree details heightened in gold, ruled in gold 's' pattern, a few small worm-holes and lightly rubbed.



8. [CALLIGRAPHY]. Leaf from a fine Safavid calligraphic album. Safavid Persia, circa 1600.

£3,500 [ref: 103255]

This leaf showcases the excellence of Persian manuscript production in the early Safavid period of the late sixteenth and early seventeenth centuries. The nasta'liq script featured in the central cartouches of both sides of this album leaf are of the highest calibre and are evidently copied by the most revered hands of their time. The text includes extracts from Nizami's *Layla and Majnun* (the three nasta'liq couplets to the recto), the *Bustan* of Sa'adi, and the Islamic teachings of Ali ibn Abi Talib (two panels of thuluth to the recto).

Provenance: Jafar Ghazi of Munich (from this esteemed collection of manuscripts and calligraphy).

Illuminated manuscript formed of multiple calligraphic panels pasted to thick card, in Arabic and Farsi, total leaf 370 by 245 mm (recto panel 285 by 195 mm, and verso 250 by 175 mm); recto formed of a large central panel of fine nasta'liq formed of three couplets, this framed by two panels of large thuluth on either side and a further two panels above and below in an elegant reyhani script (verging on muhaqqaq), the outer corners are further decorated by four diagonally placed cartouches of nasta'liq (in two different hands), the verso is formed of a large central panel of fine nasta'liq formed of two rhyming couplets framed within two corner-pieces illustrated in fine Safavid-style gilt polychrome devices and copied on paper adorned in sections of gold leaf, framed within a multiple ruled border formed of 12 cartouches of nasta'liq (6 of these single lines on cream paper and the other 6 formed of 2 lines on white paper), both sides of album leaf elegantly arranged with gilt borders separating different panels and wider ruled borders

of green and aubergine coloured paper, some light surface soiling and small chips to wider margins, overall very attractive condition.



9. **MIR KHAVAND. [ALSO KNOWN AS KHAVAND-SHAH IBN MAHMOUD, MOHAMMAD].** *Rawzat as-Safa [Garden of Purity], a historical treatise concerning Timur and his descendants.* *Eastern regions of Safavid Persia, possibly Herat, 20th Safar 1030 AH (January 1621 AD).*

£4,000 [ref: 102586]

The *Rawzat as-Safa* is an epic historical anthology in seven parts, recounting the history of the origins of Islam, early Islamic civilisations and an in-depth history of Persia. This manuscript comprises the is the fourth part of the work, dedicated entirely to the life and descendants of Timur (Tamerlane) the great. Mir Khavand (1433-1489) was a Persian historian that spent most of his working life in Herat, where he compiled the *Rawzat as-Safa* under the patronage of Sultan Hussayn Mirza Bayqara (r. 1469-1506), the last Timurid ruler of Persia.

With the ownership inscription and seal impression of Muhammad Taqi, possibly the eminent Mughal poet Mir Mohammad Taqi Mir (1725-1810 AD), principal poet of Delhi and court poet of Assaf ad-Dulah in Lucknow, best known for his mathnavi in Urdu *Mu'amiat'i Eshq*,

Provenance: Muhammad Taqi (ownership inscription and seal impression to the final leaf dated 1202 AH [1787-88 AD]); Jafar Gazi of Munich (in this esteemed collection by the 20th century).

Illuminated manuscript on paper, in Farsi, part four only (of seven), 322 leaves (plus one later endleaf at the end), 375 by 235 mm; single column, 21 lines black naskh, significant words and sentences in red, illuminated headpiece in polychrome and gold opening the text, leaves ruled in turquoise, red and gold, some of this ruling oxidised causing closed tears (some of these repaired), a few marginal repairs to preliminary and penultimate leaves, some scattered spots, overall presentable example; housed in contemporary brown morocco with stamped central medallions and corner-pieces of gilt leather inlay, rebacked, doublures of brown morocco with central medallions and corner-pieces decorated with gilt filigree and coloured backgrounds, a little worn.





10. **NIZAMI GANGAVI. *Khamsa*, or *Panj Ganj*, copied in six parts. Safavid Persia, probably Shiraz, circa 1650.**

£6,500 [ref: 103494]

An attractive manuscript copy of Nizami Gangavi's collection of five epic poems, entitled *Khamsa* (The Quintet), also known as *Panj Ganj* (The Five Treasures). This manuscript contains the poems in the order of: *Makhsar al-Asrar* (Treasury of Mysteries), *Khosrow wa Shirin*, *Leila wa Majnun*, *Haft Peykar* (The Seven Beauties), and the *Safarnameh* and *Eqbalnameh* listed as two books which usually form parts one and two of the *Iskandarnameh* (Story of Alexander the Great).

Despite the absence of scribal attribution, the text has been copied in a trained elegant nasta'liq and copied on rich thick Shirazi paper, of notable quality and expense for this period of manuscript production.



Illuminated manuscript on thick Shirazi paper, 6 books in one volume, in Farsi, 324 leaves (including a front and final free endpaper), 325 by 215 mm; four columns, 21 lines elegant black nasta'liq with some headings and sections in red, SIX ILLUMINATED POLYCHROME HEADINGS opening each of the books, each featuring bold colours and arabesque designs, text blocks ruled in red, turquoise and blue, catch-words throughout, some very light marginal water-staining, a few preliminary leaves skilfully re-margined, a few small repairs elsewhere, spine cracked with a few leaves and gatherings becoming loose, overall very bright and attractive volume; housed in eighteenth-century dark brown morocco over pasteboards, ruled in gilt with cut-out medallions to covers, decorated with gilt filigree detailing against a peach-coloured backdrop, rebacked, edges a little rubbed, preserved in leather-backed box contemporary to binding, lightly rubbed.

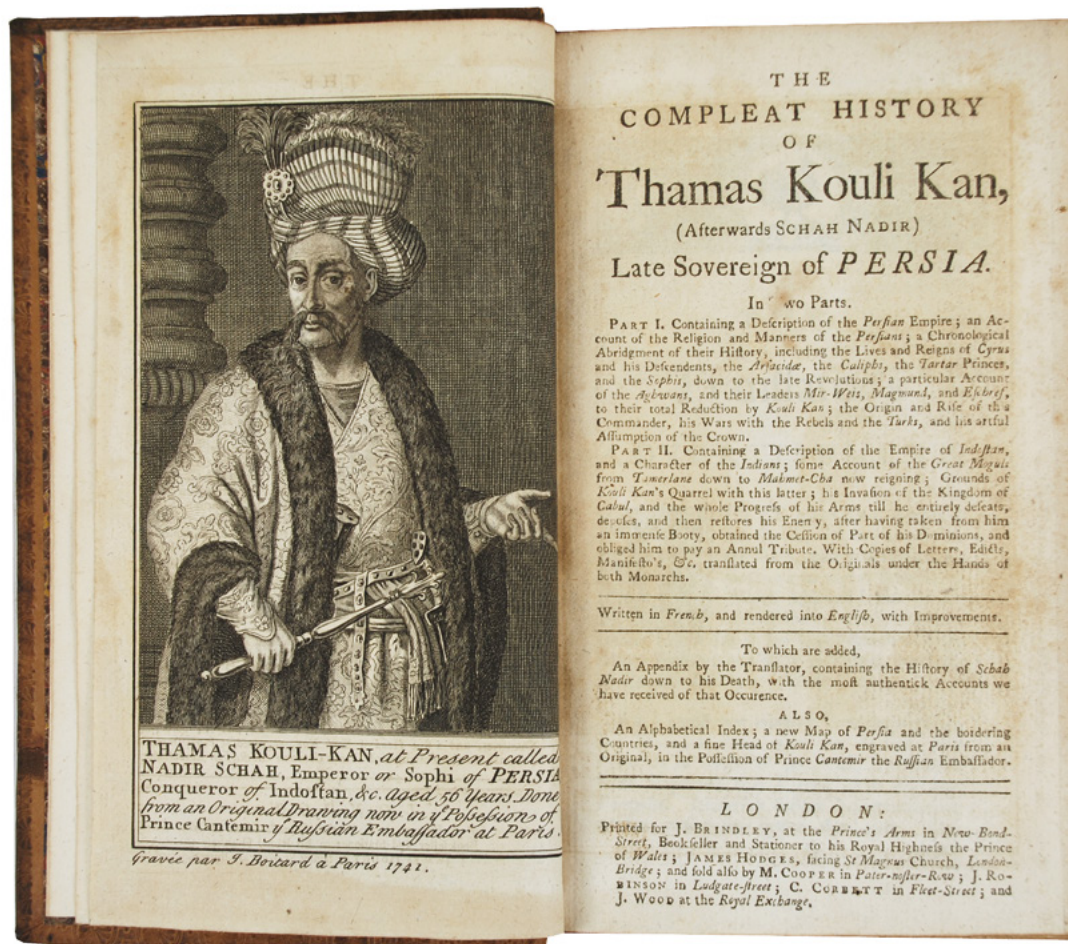
11. [PERSIA]. The compleat history of Thamas Kouli Kan, (afterwards Schah Nadir) late sovereign of Persia. In two parts.... Written in French, and rendered into English, with improvements. To which are added, an appendix by the translator. London, Printed for J. Brindley, James Hodges; and sold also by M. Cooper; J. Robinson; C. Corbett; and J. Wood, [1750].

£2,500 [ref: 76475]

All early English editions of this work are scarce. ESTC records only 5 copies of the present edition, 3 of which are defective. Sometimes erroneously attributed to Jean Antoine Du Cerceau.

Provenance: Sir Robert Johnson Eden, Bart. (armorial bookplate).

8vo, [6], 163, [1]; 146, [16] pp., engraved portrait, folding map, later full polished calf gilt, covers ruled in gilt and blind, flat spine with geometric gilt panels, red morocco label, an excellent copy.



WITH SUPERB ENGRAVED PLATES

12. BRUIN [BRUYN], CORNELIS DE. *Reizen over Moskovië door Persië en Indië: verrykt met driehondert kunstplaten.* Amsterdam, Wetstein et al., 1714.

£7,500 [ref: 93888]

AN EXCEPTIONALLY FRESH COPY OF LE BRUN'S ACCOUNT OF HIS TRANS-ASIA EXPEDITION, NOTEWORTHY IN PARTICULAR FOR ITS SUPERB ENGRAVED PLATES, MANY DOUBLE-PAGE AND SOME FOLDING.

Le Bruyn, a Dutch painter, had previously made a lengthy tour to the Levant. In 1701, at the age of fifty, he undertook an extensive journey to Persia and India via Moscow, arriving in Persia in 1703. His work contains many observations on the cities, customs, flora, fauna and antiquities that he encountered, as well as the ruins of Persepolis. The observations also cover provincial Russian cities such as Arkhangelsk, Voronezh, Samara

and Saratov, Armenian customs, and Islamic inscriptions, architecture and customs.

The work also includes fold-out panoramas of Moscow (on three folding sheets), Ispahan (on three folding sheets), and Persepolis (on four folding sheets).

Provenance: Tony van Renterghem (ex-libris to upper cover).

Second Amsterdam edition. Folio (350 x 220 mm). Title, [6], 472, [12] pp., index and instructions to binder, with engraved allegorical title after B. Picart, engraved portrait plate, 11 folding, 55 double-page and 40 full-page engraved plates with 260 numbered subjects and 36 engravings in text; neat marginal repair to portrait. Early twentieth century half morocco over marbled boards, flat spine ruled and lettered in gilt; rubbed, upper spine slightly chipped. Cf. Lipperheide 546 (1711 first Dutch edition).





RARE ARBA'IN TREATISE

13. **Kitab al-Arba'in fi Manaqib al-Atharin**, a collection of forty devotional poems in praise of the 'Pure Ones', copied by **Abdullah Ahmed al-Qazvini**. *Eastern regions of Safavid Persia, 1186 AH (1772 AD)*.

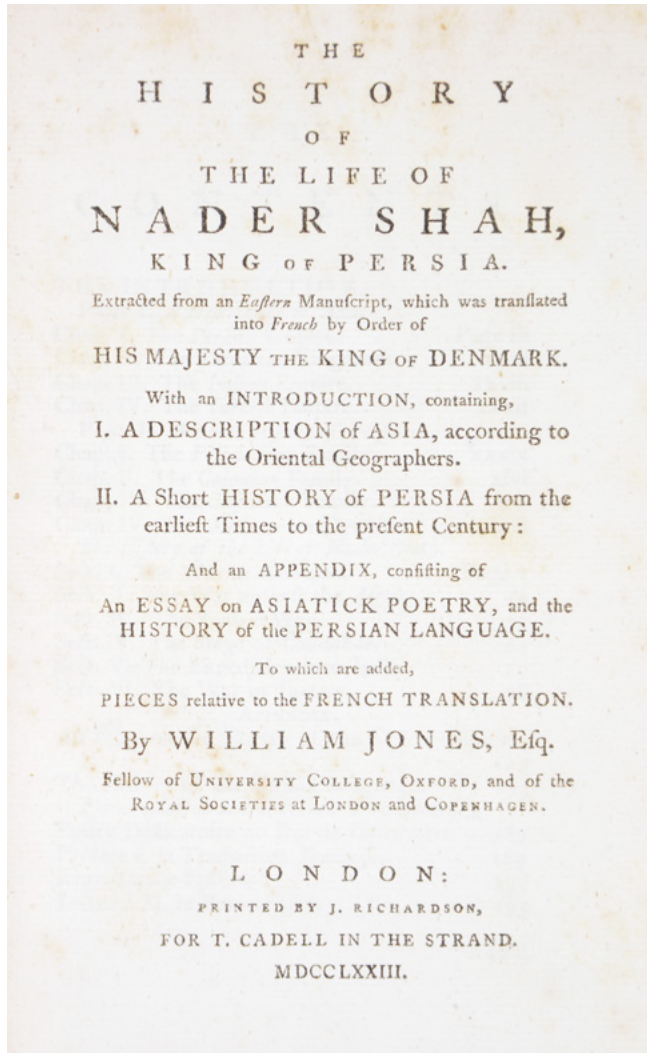
£9,500 [ref: 103222]

A beautiful and skillfully copied example of a popular collection of devotional poems, predominantly in praise of the Prophet Muhammad. Although there are many variations of *Arba'in* literature, compiled by a vast number of authors, this particular variation is scarce with no other examples found following the same 40 collection of poems.

Provenance: In the European market since 1933 (Persian export stamps to first and final pages dated 1311 AS / 1933 AD).

Illuminated manuscript, in Arabic, on paper, 142 leaves (plus 5 contemporary leaves at the front and an additional 3 at the end of the volume) containing the forty poems preceded by two additional du'a and also including a contemporary fihrist at the end of the volume, 260 by 165 mm; in two or four columns, 12 lines confident scribal and angular black naskh, most leaves with contemporary catch-words, contemporary foliation (corresponding to the fihrist) in red, 48 illuminated polychrome headings and decorated banners to open each of the sections, most of these heightened in gilt or silver, ruling throughout in gilt, some contemporary marginalia and corrections, preliminary and penultimate leaves with contemporary annotations and export stamps from Iran dated 1311 AS; some faint scattered stains, occasional chips or creases to outer edges of leaves, a few early paper repairs to outer edges (not affecting main body of text), overall very bright and attractive condition; housed in fine leather-backed lacquered boards, cut-out medallions with filigree details to covers deep-set with red and gold floral devices set against a striking black background accented by gilt corner pieces and a double-ruled border, outer corners and extremities slightly chipped with fractional loss to pigment, small tear to leather along spine.





FROM THE LIBRARY OF SIR HANS SLOANE

14. JONES, WILLIAM. The history of the life of Nader Shah, King of Persia. Extracted from an eastern manuscript, which was translated into French by order of His Majesty the King of Denmark. With an introduction, containing, I. A description of Asia, according to the oriental geographers. II. A short history of Persia from the earliest times to the present century, and an appendix, consisting of an essay on Asiatick poetry, and the history of the Persian language. To which are added, pieces relative to the French translation. London, Cadell, 1773.

£1,250 [ref: 101215]

Jones (1746-1794), graduated from University College Oxford in 1768, at about which time he received a prestigious commission from King Christian VII of Denmark to translate from Persian into French what became the *Histoire de Nader Chah*, an account of the life of the Persian monarch Nadir Shah (d. 1747). The book was published in 1770; King Christian rewarded Jones with nomination to the Royal Society of Copenhagen and a recommendation to George III.

Provenance: Sir Hans Sloane (armorial bookplate). Sir Hans's donations to the nation provided the foundation of the British Museum, the British Library and the Natural History Museum.

First English edition, 8vo, lxxii, 196 pp., contemporary calf, red morocco label, joints cracked but firm, lightly rubbed.

A BEAUTIFULLY PRINTED EDITION OF AN IMPORTANT SUFI TEXT

15. [GLADWIN, FRANCIS (TRANSLATOR)]. *Pand-namah*. A compendium of ethics, translated to English from the Persian of Sheikh Sady of Shiraz. Calcutta, from the Press of Stuart and Cooper, 1788.

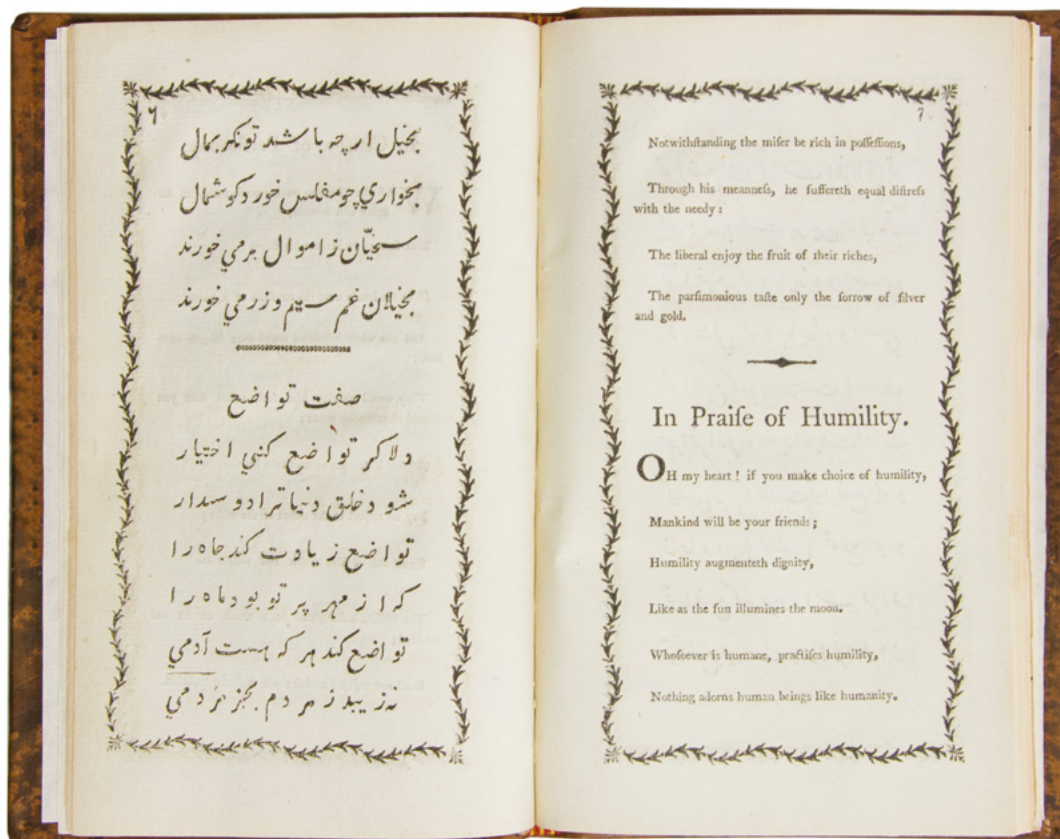
£4,750 [ref: 96506]

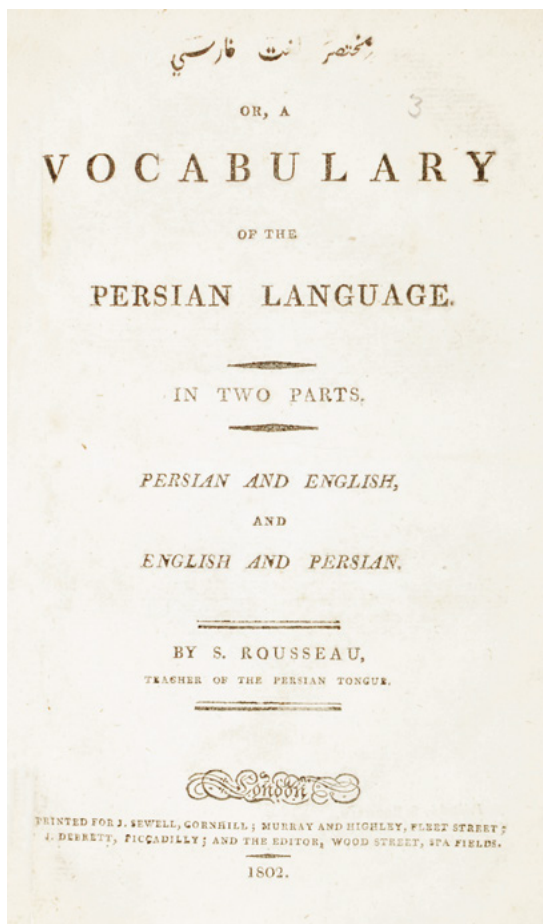
A prolific translator of Persian literature, Gladwin's (d. circa 1813) patron was Warren Hastings. With a remarkable linguistic ability he became a Professor of Persian at Fort William College in Calcutta in 1800, having served in the Bengal Army. His translations were elegant and precise, and accompanied

by the original Persian text, as here in this translation of Attar's *Book of Wisdom* which he misattributes to Sa'di.

Scarce. ESTC lists institutional copies at BL, Cambridge, Oxford, and SOAS only in UK; LoC only in USA; 4 copies in Europe.

First edition. 8vo, [5], 35, 35, [1] pp., complete with half-title, parallel English and Persian texts, text within wavy borders, 2 pages of early manuscript at end, old woodcut stamp to verso of half-title, twentieth century tree calf gilt, morocco labels, a fine example. Shaw, G. *Printing in Calcutta*, 111.





FROM THE FIRST ORIENTAL PRESS IN ENGLAND

16. ROUSSEAU, SAMUEL. [In Persian] *Mukhtasar-i-lughat-i farsi or, a vocabulary of the Persian language*. In two parts. Persian and English, and English and Persian. London, printed by S. Rousseau, at the Arabic and Persian Press, Wood Street, Spa Fields, for J. Sewell, 1802.

£1,650 [ref: 101544]

An attractive work produced by the first Oriental press in England. Samuel Rousseau (1763–1820) was a British Oriental scholar and printer. Related to Jean-Jacques, he compiled the first Arabic-English dictionary and translated and printed the first English language editions of several important Arabic works. He started his printing career as an apprentice to John Nichols. Self-taught in Latin, Greek, Hebrew, Persian, Arabic, and the Syriac language, after he completed his apprenticeship he set up his own printing business in Leather Lane, Holborn, and later moved to Wood Street, Clerkenwell, where he established the Arabic Press. He commissioned the making of Arabic type and set about translating and printing several classic works of Arabic literature. The press was unfortunately short-lived.

First edition, 8vo, [ii], x, [10]-484, [ii] (errata and ads) pp., text in double columns, Persian and Roman character, old ownership inscription to first blank, rebound in later cloth over marbled boards, paper label. [Bound with] A few Words to the judicious Voters of Pennsylvania, [1854], 39 pp.

17. WARING, EDWARD SCOTT. A tour to Sheeraz by route of Kazroon and Feerozabad; with various remarks on the manners, customs, laws, language, and literature of the Persians. To which is added a history of Persia, from the death of Kureem Khan to the subversion of the Zund dynasty. London, Cadell & Davies, 1807.

£1,750 [ref: 98876]

A member of the Bengal Civil establishment, Edward Scott Waring (1783-1821) travelled in some style Persia in 1802-3 with a retinue of ten servants. He was a keen observer of Persian society and customs, as well as of the Wahhabis, whilst his book is also important as it constitutes one of the first attempts to introduce Persian poetry to the west. He was read by Byron and Coleridge amongst others.

Originally published in an extremely rare edition of 1804 at the Courier Press in Bombay.

First London edition, 4to, xiii, [iii], 329 pp., engraved frontispiece, engraved plate, spotting to final four leaves, contemporary green half calf over cloth sides, joints repaired, label defective, a very good copy. Ghani 387-388.



THE MOST DESIRABLE EDITION

18. CHARDIN, SIR JOHN. *Voyages du Chevalier Chardin, en Perse, et autres lieux de l'Orient, enrichis d'un grand nombre de belles figures en taille-douce, représentant les Antiquités et les choses remarquables du pays.* Le Normant, Paris, 1811.

£6,750 [ref: 85525]

ATTRACTIVE, FRESH EXAMPLE OF THE ATLAS, UN CUT, FROM THE MOST DESIRABLE EDITION ENHANCED WITH NEW AND LARGER PLATES. PRINTED ON THICK PAPER AND EXTRA-ILLUSTRATED WITH A LARGE HAND-COLOURED MAP OF THE WHOLE REGION.

'Chardin was a Huguenot who was forced to emigrate to England. He was knighted by Charles II and on his death was buried in Westminster Abbey. His first visit to the East was made in 1665, at the age of twenty-two, when he both gratified a love of travelling and carried on his trade as a dealer in jewels. His more important voyage was made in 1671. His route differed from that usually taken by travellers to the East Indies in that he proceeded by way of the Black Sea and the countries bordering thereon' (Cox I pp. 249-250).

'Chardin set out for Persia for a second time in August 1671, but on this occasion diverted through Smyrna and Constantinople, and took the Black Sea Route to Caucasia, Mingrelia and Georgia, finally arriving at Esfahan in June 1673. In Georgia he heard of a race of warlike women, the Amazons, who had at some time in the recent past invaded a kingdom to the northwest. He remained in Persia for four years, as he says 'chiefly following the court in its removals, but also making some particular journeys... as well as studying the language.' He apparently knew Esfahan better than Paris, and visited nearly every part of the country. His account of the Persian court and his business transactions with the shah are of considerable interest. (Howgego C102); His second, more notable voyage to Persia, is important because it is in the account of this voyage that he describes life in late Safavid Persia' (Ghani p. 71).

This edition of Chardin's classic account of Persia includes new plates not found in previous editions, among others, lovely

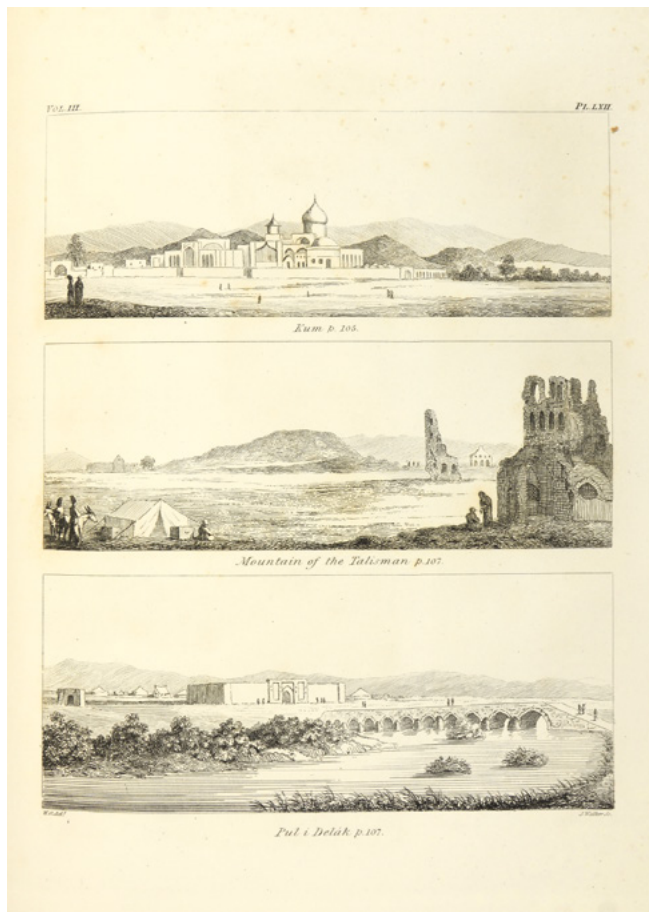
views of Tbilisi (Tiflis), Erevan, Ispahan, Persepolis as well as Georgian and Persian costumes, views of lavish palace rooms and the Coronation of Suleyman.

Atlas with 85 engravings on 64 sheets (9 folding), including portrait of Chardin, 18 sheets with double-illustrations and 1 sheet with 4, with additional large folding map of Asia with outline coloured by hand by P. Lapie, 1810, engraved by Blondeau, all protected with original tissue guards. Recent half-calf over marbled boards.





VUE D'ISPAHAN



BRITISH-PERSIAN POLITICS DURING THE NAPOLEONIC WARS

19. OUSELEY, SIR WILLIAM. *Travels in various countries of the East; more particularly Persia.* Work wherein the author has described, as far as his own observations extended, the state of those countries in 1810, 1811, and 1812; and has endeavoured to illustrate many subjects of antiquarian research, history, geography, philology and miscellaneous literature, with extracts from rare and valuable Oriental manuscripts. London, Rodwell and Martin, 1819, 1821, 1823.

£6,500 [ref: 91898]

AN IMPORTANT SOURCE OF BRITISH-PERSIAN POLITICS DURING THE NAPOLEONIC WARS. Sir William Ouseley (1769-1842) was secretary to his brother Sir Gore, who was sent to Persia as ambassador in 1810. In 1813 Sir William returned to England, whereupon he began work on this book providing an account of his travels to and in Persia. This scarce work contains much information on the archaeology, manners and customs of the Middle East. The author visited and describes the Persian Gulf, Bushire, Shiraz, Fasa Darab, Persepolis, Isfahan, Tehran, the ruins of Rai, the Caspian Sea, the province of Mazenderan, Tibriz, Constantinople and Smyrna.

First edition. 3 vols, 4to, xxvi, 455, 544, 600 pp., 4 engraved folding maps, 82 engraved plates (occasional short tear to fold), some folding, original cloth gilt, rebacked preserving spines, new endpapers, an excellent set. Ghani p.291; Weber I, 80; Wilson p.164.

ONE OF THE MOST SUBSTANTIAL ILLUSTRATED BOOKS ON PERSIA

20. PORTER, ROBERT KER. *Travels in Georgia, Persia, Armenia, ancient Babylonia, &c. &c. during the years 1817, 1818, 1819, and 1820.* London, Spottiswoode for Longman, Hurst, Rees, Orme, and Brown. 1821-22.

£6,500 [ref: 102599]

Having been a court painter in St. Petersburg, Porter (1777-1842) decided to undertake these travels for the purpose of archaeological investigation. One of his aims was to correct errors in the drawings of earlier travellers such as Chardin and Le Bruyn. His work therefore contains many archaeological plates, as well as scenic views and (coloured) costumes.

From Russia, Porter travelled to Tabriz. Here he met Abbas Mirza, with whom he spent considerable time. The two then travelled on to Tehran, where Porter was granted an audience with Fath Ali Shah, whom he found to be very impressive. Porter then travelled to Esfahan, Persepolis, and Shiraz. 'An intelligent and readable book' (Ghani).

First edition, 2 vols, 4to, half-title in volume 2 (not called for in volume 1), 2 engraved folding maps and 88 plates (engraved or aquatint, one letterpress), some folding, 5 coloured by hand, illustrations in text, executed in different media (aquatint, line-engravings, stipple-engravings); contemporary russia, covers with broad gilt borders, spines in six compartments, gilt lettered direct in second and fourth, others richly gilt, neat repairs to joints and extremities, an excellent set. Abbey (Travel), 359; Atabey 976; Ghani p.304; Weber I, 104; Wilson p.177.



AN IMPORTANT ENCYCLOPEDIAIC COMPENDIUM

21. AL-MANINI, AHMAD BIN ALI AL-UTHMANI. Al-Fath al-Wahbi 'ala Tarikh Abi Nasr al-Utbi. *Tehran, Qajar Persia, Shawwal 1237 AH (1822 AD).*

£37,500 [ref: 103492]

In the twelfth century, there was a shift in the style of historiographical authorship that was inspired by Middle Persian chronicle writing: removed from the dwindling rhetoric of caliphate secretaries, this new style of biographical writing that was embellished in rhymed verses and literary expressions, taking example from Iranian rhetoric. This newly emerged style was applied to biographies that were written to glorify sovereigns and which granted an insight into the inner workings of these figures in much more detail than any pre-existing general histories. The first book to emerge in this genre was written by Abu Nasr Muhammad bin Abd al-Jabbari al-Utbi (d. 1036), a Persian scholar from a distinguished Arab family who served under Sebuktigin and Mahmud in their administration, and the present text is an important commentary on this work. Al-Utbi's *Kitab al-Yamini* is a history of Yamin al-Dawla Mahmud al-Ghaznawi (d. 1030), which ends in the year 1010 with a eulogy on the brother of the Sultan, Nasr (who also died in that year). The text ends with an appendix in which the author complains about having been pushed out of office by a certain Abu'l Hasan al-Baghawi, and it seems as if the text itself was a means of warning the Sultan of conspiracies in his court. This theme is expanded by al-Manini, whose text is not only historical, but forms an almost encyclopaedic compendium of sovereigns and details of their respective political parties. Al-Manini compiled the text in 1731, however despite its relatively recent history, copies of this text are exceptionally scarce (for more on this style of biographical writing and the author, see Brockelmann I, 383; Al-Alam, I/181).

Abu'l Najah Ahmad bin Ali al-Uthmani al-Manini (d. 1759) was an Islamic scholar and historian based in Damascus and Tripoli, originally from the ancient Syrian village of Menin. He was also a professor at several madrasas, a qadi in Qara, and a preacher in the Umayyad mosque in Damascus. This fine Qajar copy of his text was copied for the named patron Emir

Abdul-Hussein Khan by the Haji Mahmud bin Musi Reza al-Muwazim al-Sab'agh Tehrani in Shawwal 1822. The paper is of the finest quality, polished and very thin, and the quality of naskh calligraphy throughout is exceptional.

Illuminated manuscript on fine polished paper, in Arabic and Farsi, complete, 322 leaves (including two contemporary endleaves at the front and one at the end of the volume), 295 by 185 mm; single column, 37 lines fine black naskh with headings and important phrases in red throughout, illuminated polychrome headpiece opening the text, leaves double-ruled in red, blue and gold, contemporary catch-words throughout, wide margins, a few contemporary annotations to margins marking important sections, exceptionally clean and bright copy; contemporary olive morocco over pasteboards, covers with central medallions cut-out and filled with filigree details in gilt, painted in cream and green, covers ruled in blind, two contemporary (nineteenth-century) paper labels to spine with manuscript bibliographical details, some light scuffing to outer extremities, overall very clean and presentable copy.



A FINELY ILLUSTRATED QAJAR MANUSCRIPT

22. NIZAMI GANGAVI; SHIRAZI, MAKTABI (RECENSION OF). *Leila wa Majnun*, copied by Karam'ali. *Qajar Persia*, 13 Muharram 1(2)54 (1838-39 AD).

£19,500 [ref: 103254]

A finely illustrated manuscript copy of the medieval tragic romance of Leila and Majnun, originally composed by Nizami Ganjavi (d. 1209) and present here in the recension of Maktabi Shirazi (d. 1520). The popularity of this romantic love story meant that over the years it was adapted by many renowned poets, including Amir Khusraw and Jami, and re-told in the native languages of the neighbouring regions of Turkey, Central Asia and India.

This manuscript was copied in the elegant scribal hand of Karam'ali and apparently dated 1054, although the distinct Qajar influences present strongly indicate that is erroneous and should read 1254, during the reign of Mohammad Shah Qajar. The illustrations are of notable quality, drawing heavily on the influences of Qajar portraiture popularised under the rule of Fath'Ali Shah Qajar in the early nineteenth century.

There are twenty-six illustrations in the text, depicting important scenes in the following order:

The birth of Layla; Layla and Majnun at school; Majnun in the cave; Majnun returns from the wilderness; Majnun with two bearded men in front of a cave; Majnun taken to the Ka'aba by his father; An encounter with Majnun; A suitor visits Layla's bedside; Layla and her companions in a garden; A meeting with Majnun and Naufal; An evening audience with Naufal; Battle of the tribes watched by Majnun; A huntsman encounters Majnun in chains in the wilderness; Layla and Ibn Salam in a chamber at night; Layla in her tent under Majnun's gaze; Majnun meets Layla's messenger; An encounter with Majnun under a tree; Majnun mourns his brother; Majnun surrounded by animals in the wilderness; The reunion of Layla and Majnun; The burial of Majnun's mother; Majnun mourns his mother; Majnun watches Ibn Salam killed by wild animals; Night scene with Layla and Majnun; The death of Layla; Majnun dies on the grave of Layla.

Provenance: Mirza Mahmud Khan, Persian charge d'affaires in The Hague, Netherlands, early 20th century (visiting card loosely inserted, along with a postcard of contemporary Iranian member of Parliament, Djelil Khan).

Illuminated manuscript on polished paper, in Farsi, 73 leaves (plus a contemporary free endpaper at the end), complete, 182 by 110 mm; double column, 17 lines elegant and refined black nasta'liq, vibrant and fine illuminated polychrome and gold heading opening the text, TWENTY-SIX MINIATURE PAINTINGS IN THE TEXT, depicting important scenes in the romance and painted with vivid colours in the contemporary Qajar style, leaves double ruled in red, blue and gold, tissue-guards loosely inserted throughout; some very faint spotting to final few gatherings, overall very bright and attractive condition; housed in contemporary leather-backed gilt lacquered boards depicting floral sprays ruled and framed within corner-pieces and a gilt border, contemporary paper label to spine inscribed with title of the work in Farsi, spine ends very lightly worn, extremities slightly rubbed, overall bright and attractive binding.



نوفس که آید اگر از خود
 عالی خود و لشکری پادشاه
 شد پیش قیل و لیلی
 عالی جز آوری دست
 کایک بن و لشکری پادشاه
 چون که قوی تن دوزخ
 دانست که حق کی است
 چون با غیب رکن پادشاه
 ز و حسیب چو رحمت بی
 تا خیل عروس را بفرود
 چون که قوی تن دوزخ



شمه کشید نام چون بر
 لیلی بن آواز آواز
 چینه با بچین گفت چون
 بشین بدت دست

آمن ز برای دست ز خون
 در گفت مرا تو خاک بر کس
 در باغ تو آشتی نسوزم
 آن پس زهر آمدن بیست
 پیغام رسان چو داد پیغام
 کاین گفتند لایق حرمت
 ابرار چه کند پسر بند
 کوه از چه زنده دم از آریا
 به و کاغذ از برای تاراج
 آن کز پی سودی شتاب
 کس رسد زهر بودی آماج
 کرد دست بر آسمان پست
 خالصه چو شمشیر با زگرده
 نوقل سرش از چو پسته
 زان خوف که کرد او پیش
 عالی زرد زبرد پوشید
 رخشند پسر با چو چش
 تا بی کنش ز در سخن
 کس را بسبب کن کارگیر
 کس چسبم و غار را بسوزم
 کس خنجر طبعی و پسر نیست
 گفتش بد عروس خودم
 اورا چه حال این خط است
 بنود چه سپهر در بند
 بی سپهر بود بقدر دیا
 آن پس نبرد کی بود باغ
 کی با رخنه همه باغ
 تا گذرد او از سر کوه
 سر راه کس بر کشید
 گفت آن کلمات را که شنید
 کردید چو که پسر پسته
 چسبید بچو شمشیر جو طله
 در کسینه چو آرزو پسته
 چون صورت است همیشه سخن

نورانی

23. LARI, MUHI AL-DIN. *Futuh al-Haramayn, Revelations of the two Sanctuaries*. Kashmir(?), circa 1890.

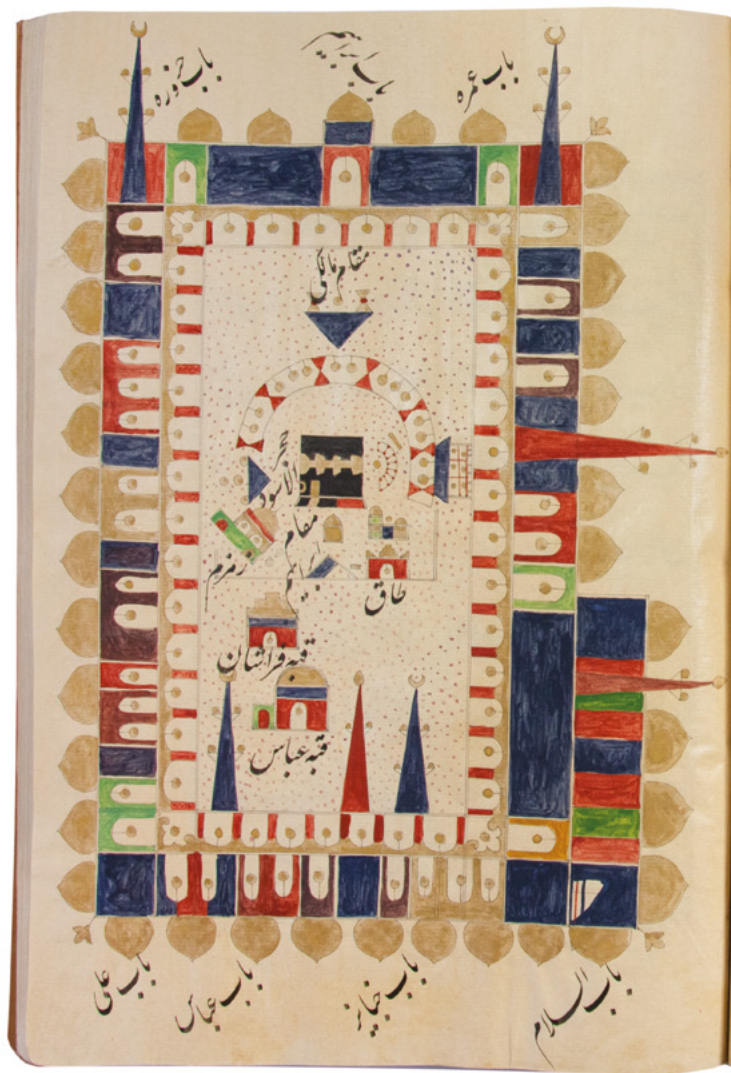
£24,500 [ref: 103486]

A pictorial guidebook of Hajj pilgrimage to the holy cities of Mecca and Medina, by Persian author Muhi al-Din Lari (d. circa 1526).

The practical nature of this treatise means that the text is often copied in a small portable format, suitable for travel. However, the present example is copied to a very large scale, over half a meter in height, with the size of script and illustrations scaled up accordingly. This unusual characteristic strongly indicates that the manuscript was copied for presentation and possibly exaggerated for the purpose of grandeur, probably for a Kashmiri patron of noble rank. For other examples of this work see: The Khalili Collections MSS 1038 (216 by 139 mm), British Library OR 343 (222 by 152 mm) and The Metropolitan Museum of Art 32.131 (213 by 133 mm).

Illuminated manuscript on paper, in Farsi, 72 leaves (including two contemporary free endleaves at the front and 1 at the end), 525 by 360 mm; double column, 9 lines large black nasta'liq copied in a competent hand, some headings and important sections in red, large gilt polychrome heading opening the text, 15 ILLUSTRATIONS OF HOLY SITES in the text, 5 of these full-page, two polychrome cartouches either side of the colophon, very small area of abrasion to first two leaves otherwise exceptionally clean copy; housed in contemporary Kashmiri gilt textile over boards with flap (extending from the right-hand side), edges in tan leather, a little aged and rubbed with a few scattered stains, overall bright and attractive example.





کر چه صفت خایه سیالند	نورده طلعت ماه آمده
کوشش آید ز ازل شک ساری	دظلمات است خضر کرد جای
آمده با طلعت عنبر بر سرست	غنچه مشکین ز ریاض بهر شبت
کر به شرف مهر و ده فسانه اند	حلقه کوشش در این خانه اند
خایه چو کویم که کی کوه نور	ساتران پرده عفو عفو نور
دیده چنان ز روشد از روی	طوف نما کرد سر کوی

در بیان سعی کردن میان صفا و مروه

ماقعی از مرتب طوف کام	زود پی سعی مبعی حرام
رو بن از خانه بی باب صفا	کو به صفا برد ز جان شتر

24. IACOVLEFF, ALEXANDRE [YAKOVLEV ALEKSANDR]. Dessins et peintures d'Asie. Exécutés au cours de l'Expedition Citroen Centre-Asie. Troisième mission G.-M. Haarrdt - L. Audouin-Dubreuil. Paris, Jules Meynel, [1934].

£7,500 [ref: 95395]

FINELY PRODUCED PORTFOLIO OF ILLUSTRATIONS BY THE OFFICIAL ARTIST OF THE CITROEN CENTRAL ASIA EXPEDITION, CAPTURING THE PEOPLES AND LANDSCAPES OF PERSIA, TURKISTAN, AFGHANISTAN AND MONGOLIA.

The third Citroen mission, The Yellow Cruise, took place between April 1931 and February 1932. This motorised expedition followed Citroen's previous successful mission across the Sahara and The Black Cruise in Central Africa. This time the route went across Asia from Beirut to Beijing, amounting to 13,000 km. It was the first time anyone had driven a car in the Himalayas and the convoy also set the world altitude record for cars - 4208m - in the process.

Yakovlev produced a captivating record of the peoples he saw on the route, including Persians, Mongolians, Kyrghyzs and Afghans. By the artist's own admission, it was the interesting characters in traditional attire that he most enjoyed drawing, especially those with distinctive head-dresses. Yakovlev was particularly fascinated with the Baghdadi Kurds, a people whose proud and dignified air Yakovlev found very attractive: 'If I hadn't known that the Baghdadi Kurds who came to pose for me were just porters handling supplies for the expedition,' Yakovlev wrote, 'I could easily have mistaken them for descendants of the princes of One Thousand and One Nights' (A. Yakovlev, *Putevye zapiski o puteshestvii po Azii v ekspeditsii avtomobil'nogo obshchestva 'Sitroen'*, 25 April 1931).

Yakovlev was born in St Petersburg in 1887. He showed a prodigious talent as a draftsman and artist from a young age. He studied at the Imperial Academy of Arts and was awarded the status of Artist under the Tsarist regime in 1913, followed by a scholarship to study abroad. It was the start of a lifetime of travels. He and a fellow artist headed for Italy, then Spain. Their modernist-influenced exhibitions back in St Petersburg were met with mixed reactions. Nevertheless, Yakovlev won another scholarship, from 1917-1919, to the Far East, and travelled to Mongolia, China and Japan. He returned to Paris and took French citizenship.

By the time of *La Croisiere Noire* in 1924 Yakovlev had become an expert at painting on the spot in difficult conditions. He returned to Paris with his work and proceeded to produce prints and limited edition publications as well as a celebrated exhibition. Yakovlev was presented with a Legion of Honour by the French Government in 1926.

NUMBER 33 FROM THE LIMITED EDITION OF 500 COPIES. Folio (390 x 290 mm). Suite of 50 colour plates with 'Croquis de route et notes de voyages' as a separate volume. Original card folder; some light soiling and spotting.



Mirza Lotf Ali
Nasir Abadi
Jade al-Agha
the animal is not?

نصرت‌شیرازی
۱۳۲۶

CALLIGRAPHY BY A LIVING ARTIST

25. [CALLIGRAPHY]. Impressive panel of Nasta'liq calligraphy, signed by Sajad Haghjuoy. Iran, 1397 AS (2018 AD).

£4,000 [ref: 103488]

Iran is currently home to a small school of artists and calligraphers that are dedicated to the production of art in the traditional Persian styles of manuscript illumination and calligraphy, executed to an exceptionally high standard and these artists are fast establishing themselves as modern masters of this craft.

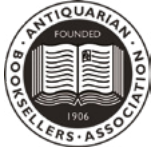
This particular example is by Sajad Haghjuoy (b. 1986), an industrial designer by trade, whose mastery of the Safavid style of nasta'liq calligraphy won him an award from IRCICA (Research Centre For Islamic History, Art and Culture) in 2015. Haghjuoy is a student of the modern calligraphic master Mohammad Shahbazi, who works in the same circle as fellow modern masters Abbas Akhvin and Mohammad Reza Pajand.

Illuminated manuscript on paper, in Arabic, containing the first 7 aya of the first surah of the Qur'an (al-Fatihah 1:1 - 1:7), 490 by 380 mm; single column, 5 lines large scribal nasta'liq diagonally inscribed, outlined in cloud shapes and set against an elaborately illuminated gold background decorated with intricately illustrated spiralling floral patterns with polychrome colour additions, lower right-hand corner containing the scribe's name and date of completion, panel framed within multiple polychrome and gilt rulings, including a banner formed of multiple gold cartouches in Safavid style of illumination; very clean and bright condition; leaf mounted to thick card.

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مان بد کوه و پوزان
و دایش دریا بر بند
ندیم رخ باها برون
ندیم رخ بر ناله سوس
بروزگان و شاهان
ی و بالا و پیدان اوئی
بیش کئی بیاد هی
بور سام زیمان بدست
و بطور اندازاندها
ید داد و کشیدی بدم
بای چین ایما اثر بدی
مان زین گونه بیجا شد
وان زین امور تر گرفت
بهد کینسر و داد ک
و شو در خاک هالوان
دی جو سربان دیکر
ن فرید و ز فرخ ترا
یک کجوز منیستم کم
بکم این بادی همه
سار شد کتبه ای خویم
نار تخم کتابت
انکان تخم یک قبان
طبر و فرید و ز کن

یکتی فروز زین نادر در
مکرم مع و ما و برایش کند
تی نالیش اندیش خوار بون
برو کشان زین گونه خدی سوس
بنای من و بند خواهان من
بگردن برآمد خنق کارا
ذوات زدیوان نالدهی
فرمان گردان کریمان بدست
که از خندا و کس نیامدها
دلخو مان یاد او شد دم
ن باید خورد زایش بدی
ز متع و دل سام بیجا شد
خردمند کردن بیخند ذوات
که چون او بنیدان بزگان
بنها بر فتم بمان ندران
برود و بجمودی و ز نامان
که بلج بز کس بر نهاد
تقاسان شدن ز بجا مان
سراشتریان شمار ره به
بمی جان اندیشه داشتیکم
ن کردن کشان سربا و زام
که کشانان تخم هر آب است
خردمند تا همی بدوش بزگان
که از خسروان نام کردی

فراوان ز نامترهان داشتند
بیامد بکتر و بیسی رخ پسر
بند اختر پیش مردان حمام
و زان بی که مردان چندک
و با بر کشیدند و داد بدخیز
برین گونه بزبان شاهی گرفت
توان کوی کن باد شاهان است
بر زکنت و هوشک بودن
بدریا هندک و بخشکی بلندک
بدریای ز فاند روز کند
همی از آب برداشتی
همان مادرم دخت مهراب
همان ترکانند جهان سر
ز منیر با همی سر بر کشته ام
نه از نکه نامدم نه دیو سید
نمصلدها نافر و نستان
ز تحالند او در صحرا کن
بدان خومی روز هر کس بود
که تو در زمانه سیده نوی
ز رستم جو استند یاران شنید
تختیستم کس رستم از هر دین
که هراب بدی و بر او ز شد
همان مادرم دختر قیصر
بکوییم منی و کس کوید که

همی دستخیز جهان داشتند
ندیدان در و هیچ آفرین
بیدار او کس بند شاد کام
برهنه سوزی بسیار کشید
فراوان بر و سال بگذشت
بیاید و ناباد سایه گرفت
نکوید بخوش شاه جزاه ناست
بیکتی سیم خسرو تاج و ن
همش بوی و دندک و هوشک
بند قلم و ابلجوان نیک بو
سرا ن کند ماه بگذاشتی
بدو کشود هند شاهان
ز من جیت باید بیلد ترا هو
بسی شاه بیداد کر کشته ام
نه سبجه نه او کاد غندی
که تا من جدا گتم از بش ناله
سردان سرف بلج او خاک
بی موردی راه بردن خون
اگر خید افر کیخسرویت
تجدید و شادان دوش بر آمد
تو کردم از نیت برستان
که او را بدی از جهان تاج کا
که او بر سر و میان افترت
که دره فراوان و راه اند

تنش تیره و موتی و رو پیوستید
برودش بجای که بودش کینام
همی خوردان افکنده مردان
بذرفت ساهش ذبی بجکی
یکی سر و بدن با مسوده سرش
بذوکت رستم که انام کیس
جهان داردانند که در تان نام
همان شنیدستی او ان سام
بدریا سها همان بر غر و خفت
یکی دیو بدست همکین بدکان
بخورشید ماهیش بریان سدی
که سخا که بودش بیخیم بد
همان عهد کا و نو دارم تخت
جو من بگذاشتم ز جیحون
همی از بی شاه فرزند راه
همی هالوان بودم اندر جهان
و ک سام کو بودم رایسا
که من بودم اندر جهان هالوان
تو خویش بی همی در جهان
بذوکت کین دین و کردان
کس از خندک جو یان کینی شنید
هم او زندان کوهر کیش
همان قیصر از سلم دارد ترا
تو دانی که پیش نیاکان من

جویدیش در دل سام شد ایامد
خورش دادش از آن رخ با ناکام
نجامد برهنه ق خورانی
ن نادانی و دیوتی و غر جکی
چو بر شاخ شد رستم آمدش
چو کوی سخت های ناد بیدین
بر زکنت و با دوش و نیکام
بند در نه نه جنونیک نام
بدم در هوا بر کس جوشخت
نمش بر زمین و سرش با سما
اد و جنح کردید که یان شد
ز شاهان کیتی بر او زد سر
که بر من بمانه سازید جیت
ز تو دانی جین آمد اف ایسا
بکشم دیر و خورد مند نا
یکی بود افکارم نه مان
بیودان جهان جان و کینا
هوا بود شمش و کون کون
نه آگاهی از کارهای هان
شنیدم همه درد و تیماد تو
که از کشکان خاک شد ایامد
که کردی بد و بریش آفرت
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